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THE SOUTHERN BALLET of Atlanta 1961 - 1962

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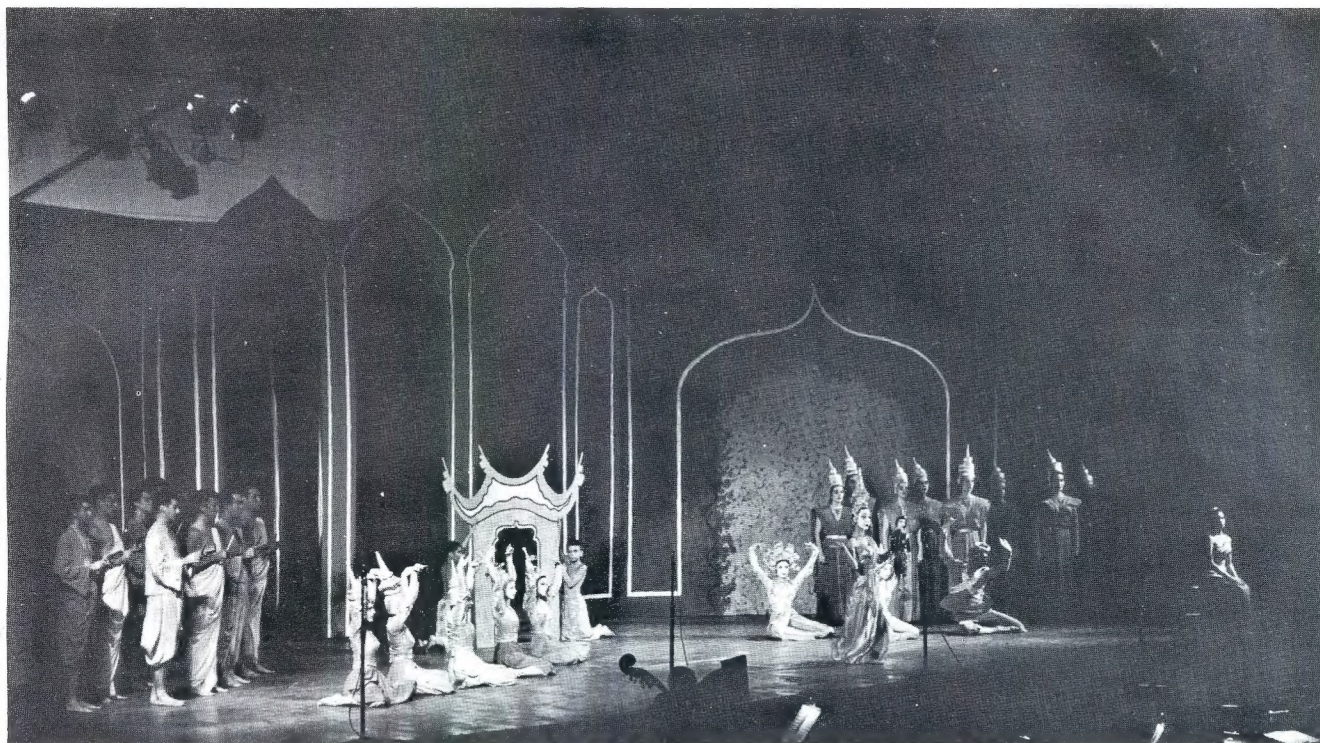
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SOUTHERN BALLET OF ATLANTA PRESENTS

THE SENIOR COMPANY in
CHORALE FOR PURITANS
TONE POEMS OF COLOR
PAS DE SEPT CLASSIQUE
PRINCESS AND THE SWINEHERD

THE INTERMEDIATE COMPANY in
KREISLERIANA
PETER AND THE WOLF

THE JUNIOR COMPANY in
THE FAIRY DOLL

ORCHESTRA PERSONNEL
Albert Coleman—Conductor

Beverly Bradley, Charles Bradley, C. E. Buchanan, Robert Bullock, Jimmy Edwards, Eddie Hopton, Joe Kirschner, Rudolph Kratina, Ken Krause, Pricilla Lomker, Wally Lortz, Kenny Mason, Robert Nix, Carlton Palmer, Clayton Pittman, Tora Pinckard, Charlene Robinson, Richard Siever, Jimmy Taylor, Robert Waggoner, Kermit Ward and Elwood White.

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THE SOUTHERN BALLET of Atlanta 1961 - 1962

16 Years of Facts & Figures on The Southern Ballet

PROLOGUE:

Pittman Corry and Karen Conrad founded the Southern Ballet of Atlanta in 1946 in order to display Southern artists' work in Dance, Art and Music. Almost from the beginning they have had the assistance of Associate Director, Lottie Hentschel. In 1950 an Executive Board was formed which, like the Directors, contributes its time and effort without financial remuneration. This non-profit and civic organization, a self-sponsoring one, has paid its way in a community that has been culturally enriched by the company's existence.

DANCERS:

Southern Ballet has been a fine training ground for young people. Some have gone into the profession, some have danced semi-professionally, but most have made dancing with the company an avocation and means of self expression without having to leave their native city. Interesting alumni of the company include Ben Gillespie, formerly with the American Ballet Theatre and now in "Irma La Douce." Cary Walker is beginning to dance solo spots with the Radio City Music Hall Corps de Ballet; Christine Robinson has danced with Eugene Loring's Dance Players and in the San Francisco Opera Ballet. Andre Tavar is in the film "West Side Story." Tommy Moore was in a national company of "Once Upon a Mattress." Sandra Volkert who now dances with the Nashville Ballet Society is beginning to concertize in the Southeast. Nancy Gore was chosen by Hollywood Director Leroy Prinz to appear in the film "Symphony Across the Land." Steve Allen chose Tamara Gunsard as Queen of the Emory Campus. Ginger Prince was a child movie star who grew up in the Southern Ballet and on the stage of the Municipal Theatre. She is now beginning to achieve principal parts in musical stock in New York. Glenn Ryman danced "Laurie" in a touring "Oklahoma" company and appeared on an Agnes DeMille "Omnibus" program. Several Southern Ballet dancers have danced important parts with the Municipal Theatre. Dean Taliaferro, at one time a member of the Junior Co., has been in "Redhead," "Do Re Mi" and is now in the current "Subways Are for Sleeping." Marilyn Miller recently appeared on a nation-wide Ted Mack Telecast.

ARTISTS:

The company has offered opportunities to young aspiring artist-designers, and at the same time has presented the work of established artists such as George Beattie, who is nationally recognized. William Hendrix is director of the Island Art Centre at St. Simons Island. Lee Fischer, trained at Pasadena Playhouse, worked at the Center for Continuing Education at University of Georgia, Athens. Alan Billings, graduate of Carnegie Tech, is currently teaching technical theatre design at the University of Delaware. Gerry Underwood was encouraged to enter the Fashion design field. Billy Robinson is working in New York. Jack Brock works in the field of Interior Design and Dan Kennedy in Architectural Design. Michael Manuel, formerly on the Technical Staff of the Royal Ballet, designed the costumes and scenery for "Dangerous Dan McGrew."

MUSICIANS:

Two ballets of Eugene Kurtz have been produced. He is the recipient of an Atlanta Music Club scholarship and resides in Paris, France. Virginia Hutchings, while a teen-ager wrote "The Lost Princess", is a graduate of Julliard and a student of pianist Rosalyn Tureck. Marjorie Riggs of Spartanburg, S. C., composed "Fantasy of Twilight." Frank White, Jr., professor of aeronautics at Georgia Tech, composed "Burnt Mountain Suite" and Merwin Crisman of the Atlanta Symphony orchestrated it. The company produced Don Gillis' "Atlanta Suite" which was commissioned for the Atlanta Symphony. Southern Ballet has had three conductors: Albert Coleman, Stevenson Barrett and Harry Kruger; has offered employment to many Atlanta musicians over the years and has featured certain instrumentalists among whom are Donovan Schumacher and Jimmy Edwards. Rolland Tomlinson spent many hours as rehearsal accompanist.





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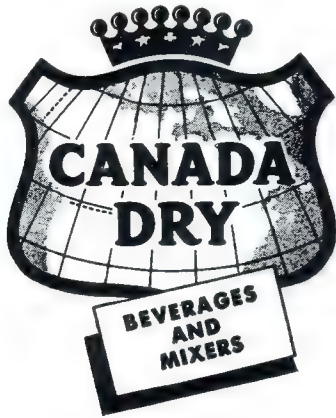
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GLENN RYMAN (MRS. CHRIS MANOS)



A permanent organization has been set up whose flow and continuity from one year to the next is well illustrated by the pictures of the dancers by Gaspar-Ware which follow. Some of the attractive youngsters in the Junior Co. pictured above will pass through the Intermediate Co. and become soloists of the Senior Co. five years from today. In the meantime, they are hard at work. For it has been proved that the best results are gained through this "growth process" and longevity. Janet Bowie, on the Program Cover, appeared as Gretel in the 1948-49 Junior Co. production of "Hansel & Gretel." Glenn Ryman, at left, returned to Atlanta after a few years in New York and has found a place in Southern Ballet Senior Co. which allows her a means of self expression through dancing combined with the ability to pursue a domestic life in her native city.



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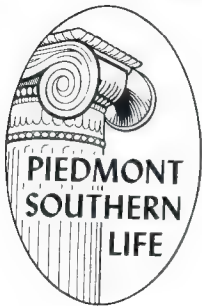
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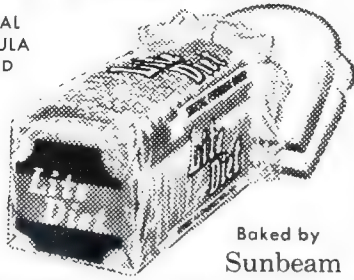
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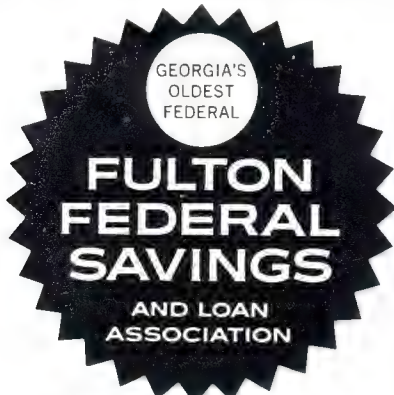
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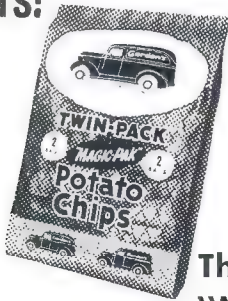
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A Sixteen Year Repertoire - 1946-1962

| | Ballets | Composers | Designers |
|---------|---|--|---|
| 1946-47 | Nutcracker Suite Peter and the Wolf | Peter Tschaikowsky Serge Prokofiev | Herschel Harrington Herschel Harrington |
| 1947-48 | Command Performance Doll Shop | Johann Strauss Octavio Pinto | Herschel Harrington Herschel Harrington |
| 1948-49 | Pagan Poem Hansel and Gretel | Charles Loeffler Inglebert Humperdinck | Herschel Harrington Herschel Harrington |
| 1949-50 | Norwegian Romance Dancers of Degas Circus Moderne Ballet Miniature The Emperor's Nightingale | Edvard Grieg Claude Debussy Raymond Scott Peter Tschaikowsky Henry Hadley | Elizabeth House-Grace Langley Jack Brock-Marian Hutchison H. Harrington-M. Hutchison Herschel Harrington |
| 1950-51 | "Black Swan" Pas de Deux Mozart Serenade An American In Paris The Sleeping Beauty (3 Acts) | Peter Tschaikowsky W. A. Mozart George Gershwin Peter Tschaikowsky | Edith Little William Hendrix-Edith Little Alan Billings-Edith Little |
| 1951-52 | Midsummer Night's Dream "Nutcracker" Pas de Deux Punch and Judy Rhapsody In Blue The Fantastic Toyshop | Felix Mendelssohn Peter Tschaikowsky Dimitri Kabalevsky George Gershwin Giacomo Rossini | Jack Brock Jack Brock Kathryn Huggins Alan Billings |
| 1952-53 | Dangerous Dan McGrew Cinderella (3 Acts) | Eugene Kurtz Serge Prokofiev | Michael Manuel Billy Robinson |
| 1953-54 | (Fall & Spring Season Tap Dance Concerto Portrait of Atlanta Coppelia (3 Acts) The Lost Princess Peter and the Wolf "Swan Lake" Pas de Trois Juliet of the Hills | Morton Gould Don Gillis Leo Delibes Virginia Hutchings Serge Prokofiev Peter Tschaikowsky Peter Tschaikowsky | Gerald Underwood-Jack Brock Billy Robinson Nancy Downing Alan Billings Helen Walker Alan Billings |
| 1954-55 | (Fall & Spring Season The Nutcracker (3 Acts) Circus Moderne "Bluebird" Pas de Deux Designs for Six The Dogwood Legend | Peter Tschaikowsky Raymond Scott Peter Tschaikowsky Eugene Kurtz Ernest Bloch | Grace Langley Matt Bond Helen Walker Alan Billings Alan Billings |
| 1955-56 | Rococo Symphony Shadowplay The Snow Queen (2 Acts) | W. A. Mozart Morton Gould Edvard Grieg | George Beattie Verna Cansler |
| 1956-57 | Ronde Doloroso The Enchanted Island Carnival of the Animals The Emperor's Nightingale | Peter Tschaikowsky Howard Hanson Camille St. Saens Henry Hadley | William Hendrix Marian Hutchison Lottie Hentschel-Verna Cansler |
| 1957-58 | "Don Quixotte" Pas de Deux Dancers of Degas The Fantastic Toyshop An American In Paris "Nutcracker" Pas de Deux | Leon Minkus Claude Debussy Giacomo Rossini George Gershwin Peter Tschaikowsky | Jack Brock-Verna Cansler Pittman Corry-Verna Cansler William Hendrix |
| 1958-59 | Entry for Eight Bandit and Ballerina Fantasy of Twilight Raggedy Ann and Andy Rhapsody In Blue | Igor Stravinsky Franz Von Suppe Marjorie Riggs Dimitri Kabalevsky George Gershwin | Dan Kennedy Lee Fischer Nancy Downing Marian Hutchison-Jack Brock |
| 1959-60 | Burnt Mountain Suite Diamond In The Sky | Frank White, Jr. Ernest Von Dohnanyi | Marian Hutchison-Billy Robinson Kermit and Clara Spradlin |
| 1960-61 | Peter and the Wolf Princess and the Swineherd Tale of the Vienna Woods Pas de Sept Classique Jazz Dynamics | Serge Prokofiev Edvard Grieg Johann Strauss Dimitri Shostakovich Morton Gould | M. Hutchison-K. Spradlin Dan Kennedy Kermit Spradlin Elizabeth House Dan Kennedy |
| 1961-62 | The Fairy Doll Kreisleriana Chorale For Puritans Tone Poems of Color | J. Bayer - G. Rossini Fritz Kreisler Roy Harris Modern Composers | K. Spradlin - H. Ragsdale Nancy Downing Kermit Spradlin Dan Kennedy |



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Program Guide

Refer to listing below for ballets to be performed and their playing order. 15 minute intermissions will separate the ballets.

Saturday Matinee, January 20th Saturday Evening, January 20th Sunday Matinee, January 21st

| | | |
|----------------------------|----------------------------|-----------------------|
| THE FAIRY DOLL | PRINCESS AND THE SWINEHERD | KREISLERIANA |
| PETER AND THE WOLF | PAS DE SEPT CLASSIQUE | PAS DE SEPT CLASSIQUE |
| KREISLERIANA | CHORALE FOR PURITANS | CHORALE FOR PURITANS |
| PRINCESS AND THE SWINEHERD | TONE POEMS OF COLOR | TONE POEMS OF COLOR |

THE FAIRY DOLL

Music by Joseph Bayer - Giacomo Rossini

Choreography by Karen Conrad

Costumes by Elizabeth King

Scenery by Kermit Spradlin - Harris Ragsdale

Assistant to Miss Conrad: Jean Taratoot

Cast: As they appear

| | |
|---|---|
| The Maid | Patrice McParland |
| Two Little Friends | Irene Cox and Kathleen Hounson |
| The Little Girl | Debbie Shannehan |
| Her Mother | Marie Knowlton |
| The Swiss Dolls | Peggy Schladenhauffen, Arla Young |
| The French Baby Doll | Marcia Glass |
| Jack-In-The-Box | Cindy O'Callaghan |
| The Spanish Dolls | Beverly Butler, Mary Alice Gupton |
| The Paper Doll Ballerina and The Cavalier | Linda Jones and Christie Caughman |
| Attendants to the Cavalier | Susan Grinnell, Michelle Mitchell |
| Attendants to the Paper Doll | Gloria Jean Ray, Carla Michalove, Cathy Scott, Sharon Stringer |
| The Fairy Doll | Georgia Lou Pearson |
| Her Fairy Attendants | Nicole Armes, Josie Carmichael, Donna Persons, Diana Schoenfeld |

THEME: The Mother, the Maid and two friends prepare a birthday surprise for the Little Girl. All kinds of presents, dolls and mechanical toys please her but her favorite is a Fairy Doll. When the party's over, the Little Girl dreams of her favorite doll. The room becomes the meeting place of the toys and we see that the Cavalier and the Paper Doll Ballerina are in love. The devilish Jack-In-The-Box is jealous and tries to steal the ballerina away, even going so far as to hide her in his box. The Fairy Doll intervenes by calling forth the Cavaliers and other dolls who go to her rescue. The Fairy Doll brings magic ribbons with which to secure the Jack in his Box, thereby allowing the course of true love to run smoothly.

PETER AND THE WOLF

Music by Serge Prokofiev

Choreography by Karen Conrad

Costumes by Marian Hutchison

Scenery by Kermit Spradlin

Scenic Painter: Harris Ragsdale

| | | | |
|-------------|--|----------|-------------|
| Peter | Lucille Glisson | The Bird | Jay Higgins |
| The Cat | Janet Gore | The Duck | Mary Suber |
| The Wolf | Chris Corry | Grandpa | Kim Miller |
| The Hunters | Helaine Walsh and Jan O'Brien, Barbara Sanders, Marilyn Wallace, Beth Ann Swilling, Janet McWilliams, Laurie Smith | | |

The City of Atlanta invited the Southern Ballet to dance in the Centennial Pageant, "The Phoenix"



KREISLERIANA

Music by Fritz Kreisler

Choreography by Lottie Hentschel

Costumes and Set Designed by Nancy Downing

Costumes Executed by Elizabeth King

CAPRICE VIENNOIS----- Nina Harmon, Elizabeth Horsey, Beverly Marbut, Marie Knowlton, Laura McDuffie, Patrice McParland, Jan O'Brien, Peggy Schladenhauffen, Patricia Tracy and Helaine Walsh

TAMBOURIN CHINOIS----- Janet Gore, Janet McWilliams, Candy Plummer, Barbara Sanders, Beth Ann Swilling and Marilyn Wallace

STARS IN MY EYES----- Georgia Lou Pearson with Chris Corry; Mary Suber with Pat Glover

LIEBESFREUD----- Peggy Schladenhauffen, Elizabeth Horsey, Nina Harmon, Laura McDuffie, Patrice McParland, Beverly Marbut, Marie Knowlton, Jan O'Brien, Patricia Tracy, Helaine Walsh, Marilyn Wallace, Beth Ann Swilling, Barbara Sanders, Candy Plummer, Janet McWilliams, Janet Gore, Mary Suber, Georgia Lou Pearson, Pat Glover, Chris Corry

PRINCESS AND THE SWINEHERD

Dramatic Fairy Tale based on the story by Hans Christian Andersen

Music: Edvard Grieg's Symphonic Dances

Choreography by Pittman Corry

Scenic Design by Dan Kennedy — Construction by Kermit Spradlin

Costumes by Verna Cansler

The King ----- Dan Kennedy

The Princess ----- Janet Bowie

Ladies-In-Waiting ----- Marilyn Miller, Janet Gore, Jay Higgins, Candy Plummer

Lady Avarice ----- Glenn Ryman

The Page ----- Marilyn Wallace

The Prince ----- Robert Griggs

Lady Benevolence ----- Judy Greene

The Nightingale ----- Jean Taratoot

The Rose ----- Patty Downs

The Page ----- Mary Suber

The Swineherd ----- Edwin Cunningham

Village Maids ----- Joan Milsap, Gayle Mingledorff, Eugenia Smith, Lucille Glisson, Beth Ann Swilling, Janet McWilliams, Betty Rainwater, Laurie Smith



PAS DE SEPT CLASSIQUE

Music: Dimitri Shostakovich's "Ballet Suite #1"

Choreography by Pittman Corry

The Dancers:

Janet Bowie
Patty Downs
Marilyn Miller

Glenn Ryman
Judy Greene
Eugenia Smith

Robert Griggs

a. Valse Lyrique b. Valse Scherzo c. Polka
d. Pizzicato e. Adagio f. Coda

A Princess kisses a Swineherd; Southern Ballet's production featured at Kingdom of Sausage Breakfast sponsored by the North Side News at Dinkler-Plaza Hotel.

CHORALE FOR PURITANS

Music: Roy Harris' Symphony #3
Costumes by Verna Cansler

Choreography by Pittman Corry
Scenic Effects by Kermit Spradlin

The Accused ----- Judy Greene and Robert Griggs
The Accusers ----- Joan Milsap, Gayle Mingledorff, Jean Taratoot, Edwin Cunningham
The Choir Master-Judge ----- Dan Kennedy
The Choir-Jury-----Patty Downs, Marilyn Miller, Barbara Sanders, Candy Plummer,
Jay Higgins, Janet Gore, Lucille Glisson, Eugenia Smith, Beth Ann
Swilling, Laurie Smith, Betty Rainwater, Janet McWilliams

Roy Harris' Symphony #3 in One Movement has the sound of idealized hymnal and secular music. It is written, however, in the classic form of a Beethoven chorale. The sections marked Tragic, Lyric, Dramatic, Pastorale, Fugue, etc., suggest that a story might be connected with the music. The choreographer has set the period as Puritan New England and recommends that the audience read into the story what it will. He has been most concerned with musical form.



TONE POEMS OF COLOR

Music: N. Riddle, A. Previn, J. Alexander, V. Young, E. Bernstein
Choreography by Pittman Corry Leotards by Taffy, Inc.
Scenic and Lighting Effects by Dan Kennedy

Soloists:

Black ----- Glenn Ryman, Ed Cunningham, Robert Griggs
Green ----- Joan Milsap, Judy Greene
White ----- Janet Bowie, Patty Downs

Color-Scheme:

Orange ----- Gayle Mingledorff, Beth Swilling, Janet McWilliams
Gold ----- Eugenia Smith, Laurie Smith, Betty Rainwater
Yellow ----- Jean Taratoot, Marilyn Miller, Barbara Sanders
White ----- Lucille Glisson, Jay Higgins, Janet Gore
Ensemble in White ----- Candy Plummer, Beverly Marbut, Jan O'Brien,
Marilyn Wallace, Helaine Walsh, Mary Suber

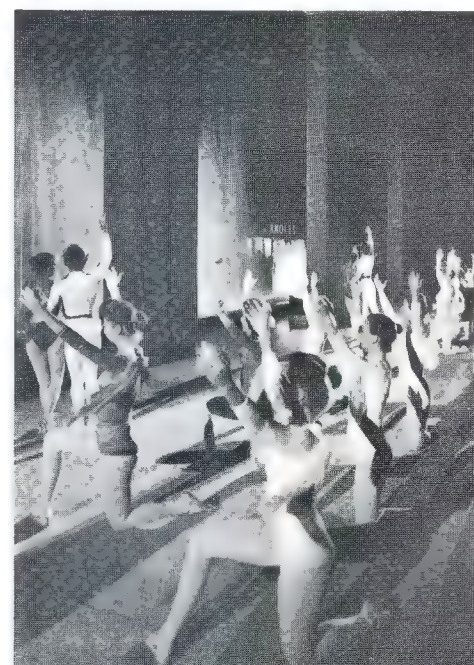


a. Allegro b. Valse-Jazz c. Nursery Theme d. Adagio e. Bolero

The Georgia Power Company commissioned an original ballet from the Southern Ballet Company to be performed upon the occasion of the "Dedication of the Fountains" that front their new skyscraper building in Atlanta. Abe Feder, renowned New York lighting expert, designed the Fountains and their lighting, creating 24 color scenes for the fountain and 12 color scenes for the lobby. He also was in charge of lighting the ballet at its premiere.

"Tone Poems of Color" is a re-staging of that ballet, "Fountain Fantasy," eliminating two numbers, retaining two numbers and adding two numbers. This was essential in adapting an outdoor spectacle to a proscenium stage. The ballet has nothing to do with fountains but is a divertissement in mood and color.

Pictures at right were taken during the performance of the ballet on the porch of the Georgia Power Company and show views from the front, back and side.



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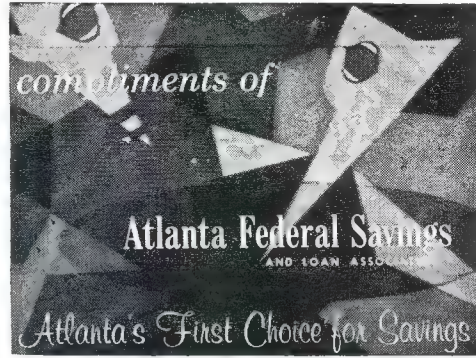


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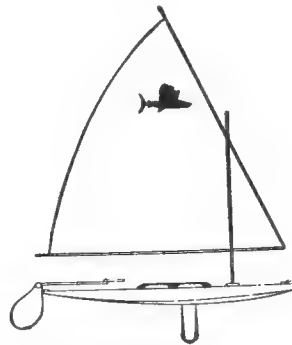
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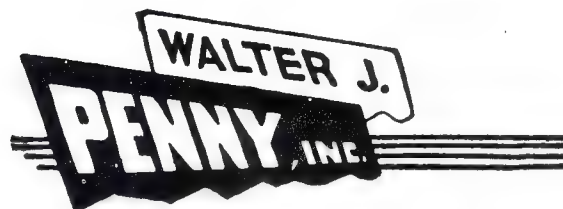
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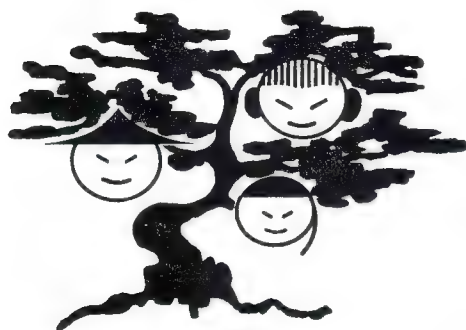
*Standing: Patricia Tracy and Jan O'Brien
Kneeling: Marie Knowlton and Helaine Walsh*



ACKNOWLEDGMENT

The Southern Ballet of Atlanta wishes to publicly recognize and thank the numerous merchants, companies, organizations and individuals who annually advertise in this printed Souvenir Program.

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Facts and Figures

EDUCATION:

The company has sponsored ballet lectures and films. P. W. Manchester, of New York Dance News, spoke on "Ballet" at the Piedmont Driving Club; Lillian Moore, dance Historian, lectured on "Romantic Ballet In the South" at the Atlanta Art Association. Alexandra Danilova presented "Great Moments In Ballet" at the Atlanta Woman's Club Auditorium; Dame Ninette de Valois, director of the Royal Ballet, was prevented from fulfilling her lecture because of illness. The company was instrumental in an advisory capacity in bringing the "Bolshoi Ballet" film to the Fox Theatre; inaugurated the Catherine Littlefield Technique Awards which are given annually to company members who show the most technical progress for that year; established a Workshop this year that includes company classes and educational dance film series. The company has furnished speakers and demonstrations to countless other civic and cultural Atlanta organizations; has all its Souvenir Programs in the Dance Archives of the New York Public Library.

EXCHANGE and CO-OPERATION:

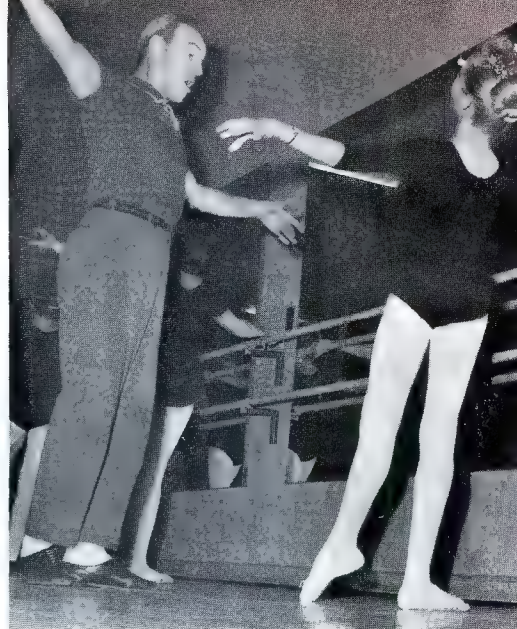
Southern Ballet has furnished guest dancers to the Louisville Ballet Co. and the Mobile Civic Ballet; has presented guest dancers from the Birmingham Civic Ballet and the Jacksonville Civic Ballet. Pittman Corry has auditioned dancers for membership with the new North Carolina Civic Ballet (Raleigh, N. C.) and Karen Conrad has selected dancers for the Louisville Ballet Company; they have offered advise and encouragement to countless other regional organizations and have had requests for choreography from a group in the Philippine Islands. The company has furnished choreography or dancers to the Atlanta Civic Light Opera Co., the Atlanta Opera Co., Opera-Arts, Atlanta Moonlight Opera, Atlanta Municipal Theatre, Children's Civic Theatre, and Atlanta Pop Concerts. It has co-operated with other local organizations in furnishing rehearsal halls and extras to the Ballet Russe, The Metropolitan Opera and The Royal Ballet.

RECOGNITION:

Southern Ballet appeared to a nationwide TV audience when Dave Garroway invited them to dance on his "Today" Show in salute to Atlanta. The company has been recognized by the United States Government as a civic non-profit, educational organization. The admission tickets are tax exempt. The Tschaikowsky Foundation of New York presented the Southern Ballet with a "Romeo and Juliet" score in recognition of its fine work in the Tschaikowsky musical field. The New York Dance News, Dance Magazine, Theatre Arts and Dancer's Notebook have published either articles, pictures or news on the Southern Ballet. The company has been sponsored in performances in 15 Southern cities. A Public Utility, the Georgia Power Co., recognized the Southern Ballet with a commission to create an original ballet to be presented upon the occasion of the dedication of its new building and "Lighting of The Fountains." The City of Atlanta invited the company to furnish dances for the Civil War Centennial Pageant, "The Phoenix." The North Side News featured a ballet, "The Princess and the Swineherd," at its annual Kingdom of Sausagia Breakfast.

BALLET FESTIVAL:

The Southern Ballet of Atlanta sponsored the 5th Annual Southeastern Regional Ballet Festival at the Tower Theatre, and for the first time in the Southeast presented two Festival programs. As Host Company, they raised the needed money by countless ways and means including a short tour and a benefit-matinee. Although the budget that year was estimated at \$15,000 the actual cost was \$17,500. The company realized slightly under \$18,000 and wound up in the black. Mayor Hartsfield proclaimed the week of the Festival as "Ballet Week in Atlanta." Pittman Corry served on the Board of the Southeastern Association for a period of six years.



Work Shop Series



A series of educational dance films and company classes form part of the Catherine Littlefield Workshop for Southern Ballet members: guest teachers are included wherever possible. Fernand Nault, Ballet Master of the American Ballet Theatre, taught Master ballet classes this fall. Charles Morrell, formerly with June Taylor's New York School gave Master Jazz Classes. Candida by Virginia Butler show Mr. Nault teaching in photos at top and Mr. Morrell's classes at bottom.



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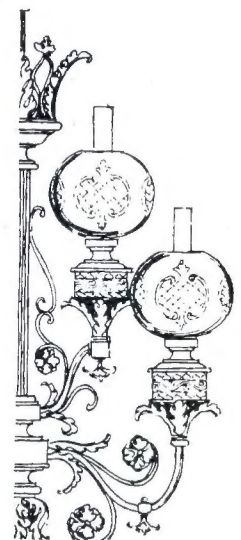
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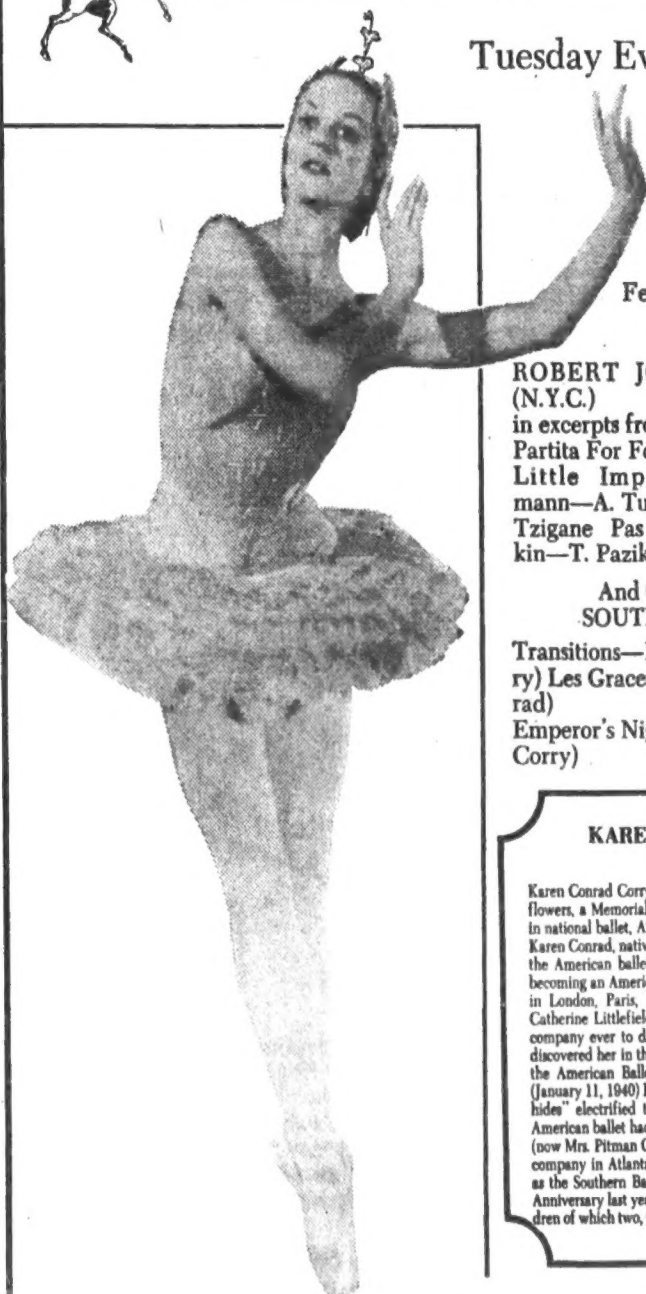


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**KAREN CONRAD CORRY
1919—1976**

Karen Conrad Corry passed away July 24th, 1976. In lieu of flowers, a Memorial Fund was begun. An American pioneer in national ballet, Atlanta's Woman of the Year In Arts 1968. Karen Conrad, native of Philadelphia epitomizes the career of the American ballet dancer in the years when the art was becoming an American one. As a teen-ager, Karen performed in London, Paris, Brussels, Deauville—Trouville with the Catherine Littlefield Philadelphia Ballet, the first American company ever to dance in Europe. New York dance critics discovered her in the Michael Mordkin Ballet, which became the American Ballet Theatre. In that company's premiere (January 11, 1940) Karen Conrad's performance in "Les Sylphides" electrified the dance world. American dancers and American ballet had become a reality. In 1946 Karen Conrad (now Mrs. Pitman Corry) began a school and a regional ballet company in Atlanta, Georgia. This company became known as the Southern Ballet of Atlanta, which celebrated its 30th Anniversary last year. Mrs. Corry was the mother of four children of which two, Chris and Carl, are dancers.

Chris Corry holds troupe together

By Midge Yearley

Staff Writer

The 1982 regular dance season ended without a spring performance by the Southern Ballet, one of the city's oldest companies.

In February 1981, Southern Ballet's founder, Pitman Corry, died suddenly just prior to the company's 35th anniversary celebration. Chris Corry, the founder's son who also is a dancer, took charge and held the company together through the emotional performance and has been working to rebuild the company ever since.

"We've had a tremendous turnover of dancers. Between 25 and 30 dancers left," says Corry, who returned to Atlanta to work with his father after the death of his mother, ballerina Karen Conrad, in 1978.

"But I am real pleased with the company in general. I feel this group of dancers is better informed about who they are and what they do and their relationship to the company.

"Our time not performing has been well spent. We have been constantly rehearsing — working on technique and physical development and adding to our repertoire. Our dancers have to have vehicles to grow in.

"Within three years we will have something before the public."

In the meantime, he has moved the studio from Roswell Road to the Cambridge Square Shopping Center in DeKalb County and has taken a hard look at the operation his mother and father started in 1946. He laughs and says that the company is a natural part of his life because they were conceived the same year.

"When the founding director of a company dies unexpectedly, the company has to go through a major period of internal and external evaluation," says Corry, who had similar experiences when he became assistant artistic director of the company after his mother's death.

"There was a deep resentment that anyone would take over my mother's classes. Based on those experiences, I knew the reaction I would face. I am not assuming anything. I want to be as open as possible.

"We have been taking every phase of the organization and looking at how it functioned in the past, how it functions now and how it will function in the future. A lot of the work is complete."

He says that the appraisal has affirmed the company as an intermediate company — one somewhere between simply giving recitals and being fully funded.

"Our fundamental role is to build informed theater patrons, and they have to have a vehicle through which they can understand art."

He also is continuing his father's summer dance camp in Toccoa in which the staff teaches four dance disciplines through a series of master classes.

"It proves to the dancers that they can successfully handle all these experiences," he says.

Corry was a soloist with the New York City Opera, toured with Ballet Brio and danced with the Kiel Opera House Ballet in Kiel, Germany, before returning to his home town.

"I traveled all over the United States and Canada and found that I liked the environment and people in Atlanta best," he says.